

Developing a Model for Cultural and Creative Arts Instructional Resources for Junior Secondary School Students

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Abstract

Educational resources are veritable tools for the transmission of ideas from the teacher to the learner(s). However, instructional resources are insufficient in Nigerian lower basic secondary schools. In line with the objectives of Cultural and Creative Arts studies in Nigeria, these resources to a large extent are meant to be more indigenous to be useful in instilling cultural consciousness in the learners. This research, therefore, focused on the utilization of local materials, and their development into useful instructional resources for the teaching of cultural and creative arts in Nigerian secondary schools. The research adopted the descriptive survey and research and development designs; and the instruments for gathering data were oral interviews, questionnaires, participant and non-participant observations. Five secondary schools offering Cultural and Creative Arts in Anambra State were purposively selected. The researchers recommends that there should be a wide acceptance of cultural and creative arts (CCA) at all levels of secondary education and the government should be able to formulate common goals and objectives of the studies. The research would be useful in stimulating fresher ideas on how to explore the immediate environment in developing instructional resources in Nigerian secondary schools.

Keywords: Cultural and Creative Arts, Educational Resources, Instructional Resources, Secondary Schools

1. Introduction

Cultural and Creative Arts (CCA) as a subject is an interdisciplinary field of study which is a product of the synthesis of music, arts, dance and drama (Ajewole, 2013). It intends to make the students more culturally relevant in their society. It is meant to provide the kind of education that is culturally pertinent as against the prior colonial educational focus. Also, the merging of the subjects--music, creative arts, dance and drama--provides a rounded view of musical arts as obtainable in African cultural practices. With this, students will not learn from an alien perspective.

Music as part of Cultural and Creative Arts is such a discipline that is driven by 'the seen, the felt and the done' which is facilitated by the use of adequate instructional resources. In other words, the cognitive, affective and psychomotor domains are involved in the teaching and learning of music. In the African sense, there is a need to develop the instructional resources that fulfil our educational

needs as required in our educational objectives and national aspirations. With Cultural and Creative Arts, students are trained to become more inventive. They develop skills and are exposed to the relevant cultural values of Nigerian society. Through the various subjects under Cultural and Creative Arts their talents are discovered and possibly enhanced. The students learn also how to express themselves through the various Arts especially music. This move—Cultural and Creative Arts—is in defiance of the imposed colonial educational ideas which promote Euro-American culture at the expense of the African educational cum cultural system. Hence before the coming of the colonialists, Africans already had a cultural identity of their own.

Music has been an integral part of African culture and is almost inseparable from most of the activities in communities. Education in traditional Africa is highly utilitarian. What is learnt is based on certain needs. Hence, all educational activities were geared towards problem-solving. There was nothing like learning for mere knowledge sake. Adults train the younger ones in certain crafts predominant to their environment. There was no need to learn fishing and canoe paddling for instance if there were no rivers around. The learners learn by observation, rote and participation. Music learning was sometimes passed within members of the family who are proficient in the art. There are families especially in Yoruba land who are known for drumming. They are referred to as *Ayan* family. Members of this family grow up to be drummers. People also learn from master instrumentalist, technologists and joining music groups. The curriculum was all-inclusive. People who make instruments also play and repair them. There was no division between performers and repairers most of the time. The various aspects of Arts such as music, plastic arts, dance and theatre were also usually combined.

Music education has been a part of Nigerian education in secondary schools for quite a long time now. According to **Adeogun (2006)**, the reports of the early explorers gave the missionaries an understanding that music is central to traditional Nigerians' life. It sensitized missionaries to the need to plan the banning of indigenous Nigerian music that they learnt is an explicit pervasive and enduring cultural trait that binds Nigerian communities together and gives them an identity (p.5-9). The era of the colonialists in Nigeria had music education as part of its curriculum. Music in schools helped to produce people who would be useful as church choristers, choirmasters, organists and music teachers. Many of the instructional resources used in those times were tailored to fulfil these objectives. Emphasis was laid on Western music and its notation in the teaching and learning of music at that time.

Instructional resources like keyboards, harmonium, organ and manuscript were used. The learners were exposed to works of Western Art composers, and other parts of music such as music of world and culture, classical music, plainsong and medieval music, and contemporary musicology. This alienated the learners culturally from the African musical consciousness they are supposed to have as Africans. Hence, African musical instruments were not used for musical instructions in schools. **Nketia (1974)** observed that they 'adopted a hostile attitude to African music especially drumming because this was associated with what seemed to Christians evangelists "pagan" practices' (p.14). **Emielu (2006)** added that 'the gospel of Christianity was perceived as that of 'light' while African cultural practices was that of 'darkness' and as quoted in the Bible: What fellowship has 'light' with 'darkness'. This was the mindset of European missionaries in Africa. Consequently, African songs and musical instruments were banned from Christian worship as they were considered devilish and

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unfit for Christian worship’(p.32). The result of such education is the production of composers who imitated the Western musical style. **Nzewi** (as cited in **Idamoyibo, 2002**), complained that ‘Scholars do not perform traditional and popular music due to some nourished bugaboo (p.15) Elsewhere he adds that ‘the bane of musical arts education in Africa so far has been the relegation of learner’s cultural integrity and human identity, and which has produced preponderant mental puppets of Europe and America among contemporary Africans in life orientation and creativity’ (**Nzewi, 2013 p.3**).

This created several problems both culturally and educationally. **Nwosu Lo-Bamijoko (1990)** states that there are two major reasons why this problem persists:

1. Experts in African music, regarded as "not educated," and therefore "not qualified," are excluded from teaching music at the tertiary school levels.
2. Western-trained scholars in African music and experts in African music theory are usually not practitioners of African music (p. 24).

Concerning this, **Kebede (2011)** stated that ‘so long as the African mind is bogged down by Western representations, no development policy, however thoroughly contrived and however skillfully planned, can initiate a sustained process of development’ (p.112).

In postcolonial Africa, we gradually tilted towards African consciousness; incorporating educational ideas that would serve us as a nation and race. This was seen in aspects like having a subject like Cultural and Creative Arts and inclusion of traditional African music resources in teaching music in Nigerian secondary schools. However, instructional resources need to be looked into in line with this present educational trajectory. For effective teaching, teachers require instructional resources that capture, represent, simulate or encapsulate the knowledge they pass to the children. These resources vary according to needs and availability. Effective teaching is usually a result of the use of effective instructional resources. **Okwo and Ike (1995)** stated that ‘the main aim of the use of instructional resources in classroom teaching, in general, is to arouse all senses in the learning process; for that in the final analysis all learning is the result of sensory experiences, whether kinesthetic (touch), gustatory (taste), olfactory (smell), auditory (hearing) or optical (seeing)’(p.153). **Bušljeta (2013)** stated that ‘the purpose of utilizing teaching and learning resources in class is to assist the teacher with the presentation and transmission of educational content and the achievement of educational objectives, whilst aiding the students in acquiring knowledge and profiling different abilities and values’(p.55)

Cultural and creative arts (CCA) as a pragmatic subject where music and other related arts subject (music, fine art, dance and drama) are taught as integrated arts to impart the CCA knowledge in learners, to preserve and promotes our cultural heritage, for effective teaching, teachers require instructional resources that capture, represent, simulate, or encapsulate the knowledge they pass to the children. These resources vary according to needs and availability. Effective teaching is usually a result of the effective utilization of instructional resources. **Bušljeta (2013)** stated that ‘the purpose of utilizing teaching and learning resources in class is to assist the teacher with the presentation and transmission of educational content and the achievement of educational objectives, whilst aiding the students in acquiring knowledge and profiling different abilities and values’(p.55)

Music as part of Cultural and Creative Arts that helps in the preservation, promotion, projection, perpetuation and transmission of the cultural and musical heritage to the learners is facilitated by the use of adequate instructional resources. In other words, the cognitive, affective and psychomotor domains are involved in the teaching and learning of music. In the African sense, there is a need to develop the instructional resources that fulfil our educational needs as required in our educational objectives and national aspirations.

Has problem of culturally identity or preservation of African musical heritage been solved? In **Anya-Njoku (2013)**, someone raised a question, ‘Why is it that your school music education wants to kill our musical culture with your unproductive graduates who can neither play traditional music nor make intelligent adaptations from them?’ (pg.101). While few students are exposed to indigenous musical instruments, many are not? It is necessary to introduce these students to these African musical instruments at their basic education level through Cultural and creative Arts teaching. **Faseun (1994)** opined that ‘in approaching music curriculum improvement, it is desirable to base the programme on how music is utilized by humans in real life.’ Further, he advocated for the use of African indigenous musical instruments (p.15). **Abiodun (2004)** agreed with him by saying that, ‘these materials have to be fully explored before we now complement them with foreign instruments.’

Ajewole’s findings revealed two points in this perspective. Firstly, he observed that ‘the human, physical and material resources for CCA education were grossly inadequate’ He added that ‘instrumental instructions for teaching various musical instruments, ensembles and organizing musical performances, are not emphasized’(Ajewole 2013, p.115). The use of African musical instruments as instructional resources is a fantastic way of going about this. Emielu (2006) warned that ‘while Africans cannot be onlookers in the 21st century, there is the need to caution that African music and musicians must not sacrifice the African cultural identity on the altar of globalization and capitalism’(p.33). **Ojukwu and Obielozie (2016)** added that:

In recent time, modern society does not utilize the value of these instruments to the fullest especially in the Nigerian basic schools. African indigenous instruments are often been neglected or not fully harnessed in most formal schools in Nigeria. The usefulness of indigenous musical instruments cannot be over-emphasized in teaching and learning of music Cultural and Creative Arts in Nigerian secondary schools. The use of these instructional resources or materials is quite essential in many ways. Not only that it aid in the teaching and learning processes, but also, it helps in skill development as students manipulate the materials under the directives of the teachers (p.137).

When local instruments are used as instructional resources, it helps the students to identify with their cultural background. It helps to lessen negative perceptions and attitude towards African culture. As a way of solving the issues of unavailability of instructional materials, teachers can provide the needed materials from local materials around. **Ojukwu and Obielozie (2016)** advised that:

Most of the projects given to the students can involve the collection of materials and construction of local instruments. It will be more meaningful to the Students when

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they are involved in the construction of their local instruments or improvise the materials for the construction of the indigenous instruments (pp.144-145).

The combination of Music, Arts, drama and dance can also help if they are combined in an instructional approach. For instance, a drama lesson will involve music (as part of the drama). Arts and craft can be used in providing costuming and improvised musical instruments and dance adds to its aesthetic essence. This approach will help reduce complaints on the unavailability of an instructional resource. Instead of treating 'tie and dye' as separate topics in Arts, it can be used as a way of providing costumes or stage background in a musical drama and so on. The use of the indigenously created musical instrument is essential for the reason that Cultural and Creative Arts seek to promote Nigerian cultural values, heritage and integrity or even protect them. Hence, African musical instruments are needed as part of the instructional resources used in teaching Cultural and Creative Arts. These African musical instruments are usually made from local materials such as wood, animal skin, and so on. However, there has been advancements in the area of African music technology. The Music educationist and also a musicologist, known as William Wilberforce Echezona developed the *Ogenephone* in 1967 which is a linear arrangement of clapperless bells of various pitches. This has defeated the limited potential of the clapperless bell as used in time past. **Nwakaego (2015)** in discussing his achievements adds that 'Echezona is the originator of the *Ogenephone*. His ability to re-create and establish contemporary aesthetics from the fusion of traditional and modern art is unarguably unparalleled'. She adds that 'he was also working on a musical instrument called *Bottlephone*, which he intends to invent before his demise' (p.16). Advancement in musical instruments has also been made on instruments like xylophones. These expanded possibilities present African musical instruments as a more functional instructional resource.

In the creation of the African musical instruments to be used as instructional resources for cultural and Creative Arts, it is to the benefit of the teacher and the students that they create these instruments themselves because they are an easier alternative than waiting for these instruments to be purchased or supplied from authorities. It helps the students because their involvement in creating this instrument develops their skills and also makes them understand the lesson for which such instruments are to serve as instructional materials better. **Okwo and Ike (1995)** opined that the sources of resources and materials are examined under the headings: The Home, The Community, and Museum' (p. 155). However, this research concentrates on the instructional resources to be sourced from the home and surrounding of the students.

2. Statement of the Problem

Teachers of Cultural and Creative Arts have relied and still rely on ready-made instructional materials, that is, finished products as instructional resources in the classroom. In the process, they do not consider using local materials around them to create these instructional resources. Hence, products produced with locally sourced materials are sidelined. These locally sourced products are seen as inferior and only a few people have produced them, whereas, in a real sense, they aid in a better understanding of Cultural and Creative Arts as the students will be involved in the creation process. However, teachers are encouraged to enrich the contents with relevant materials and information from their immediate environment, by adapting the curriculum to their needs and

aspirations in a better understanding of Cultural and Creative Arts. This research work seeks to develop instructional resources for Cultural and Creative Arts for basic seven classes which will reduce over-reliance on ready-made instructional materials to which they are not involved. This approach will help reduce complaints on the unavailability of instructional resources, and the students experience by being involved in creating these instructional materials will deepen their understanding of an indigenous cultural aspect of their society. These cultural and creative arts aspects will expose them to the cultural values and norms, skills and exposé necessary for their becoming culturally relevant and skilful members of the society.

3. Objectives of the Study

- To determine the activities involved in the production of bamboo flute, bamboo slit – drum, bamboo clappers and wooden clappers.
- To identify the available materials for the production of the bamboo flute, bamboo slit drum, bamboo clappers and wooden clappers.

4. Research Questions

The following research questions guided the study:

- What are the various operation/activities involved in the production of bamboo flutes, bamboo slit drum, bamboo clappers and wooden clappers?
- How can the availability of materials for the production of bamboo flutes, bamboo slit drums, bamboo clappers and wooden clappers' resources be determined?

5. Method

5.1. Design of the Study

The design is a development design/survey and experimental research design. It is a development survey because it seeks to ascertain how some dimensions, variables, or characteristics of a given population change with time. The thrust of such surveys is to find out how these characteristics of the population change over time, at what rate, in which direction and factors, which possibly contributes to these changes. The objects are observed from time to time for any changes in those particular characteristics under study, which any appear within the period set for the study. The researchers in view of answering the research questions understudied the construction processes behind the production of bamboo wooden slit drums, African bamboo flute, bamboo wooden clappers and wooden clappers. From the deductions thereof, local materials suitable for developing such musical instruments which are likely available around the environment of the learners of Cultural and Creative Arts were sought. These local materials were employed in developing these instruments. Thereafter, the researchers worked with teachers and learners of Cultural and Creative Arts of certain schools with the view of producing these instruments themselves. These instruments eventually serve as instructional resources to learners of Cultural and Creative Arts of these schools. Feedback was gotten from the students through questionnaire method. The teachers were also interviewed to ascertain the impact of the whole research process on the teaching and learning of Cultural and Creative Arts for Basic seven.

5.2. Area of Study

This study was conducted in Ogidi Educational Zone, which comprised Idemili North, Idemili South, and Oyi Local Government Area. There are sixty –five secondary schools in this zone. The rationale for this choice was because most of the Schools in Idemili Urban have at least three or four CCA teachers, which were very important for the research.

5.3. Population of Study

The target population comprised 8500 students, basic 7 (seven) secondary class on (Jss1) and 114 CCA teachers. This will be delimited further to at least five secondary schools in Idemili local government area, in Anambra state of which some of them are private and public schools. This area is suitable, as it possesses the raw materials used for the construction of the instruments such as the bamboo stem. **Nwana(1981)** asserted that a sample of the entire population may be taken for the study if the entire population is large, if the time available for the project is limited, and if the resources available for the research are to be inadequate (p. 60). Lower basic 8 and 9 are not inclusive because they are not meant to produce indigenous resources in the syllabus, and also, the topics or the study fall within the basic 7 (Jss1) curriculum and to avoid using examination class basic 9 (Jss3) for the study.

5.4. Sample and Sampling Techniques

The sample size comprised three hundred (300) basic 7 students. The sample was drawn through purposive sampling technique. 60 students were drawn from the five selected schools through simple random sampling technique for the study. The following criteria were selected using these criteria: availability of CCA (Music) Teachers and the availability of the required raw materials for the construction of musical instruments in the learners' environment; the school that has a wide population. (Public and Private Schools were represented as well.); the schools that have at least 2 or 3 CCA teachers; the Schools that have indigenous musical instruments, but are not enough for the teaching of craft and CCA; the issues of cost of transportation and accessibility in selecting schools to work with; and the schools where there is administrative consent.

5.5. Assignment of Class

Development or construction of cultural and creative arts instructional resources for basic seven were not randomly assigned to groups rather CCA classes (basic 7) was not randomly assigned to experimental and control groups. Each basic 7 CCA learners assigned to a treatment condition using balloting technique. Specifically, this involved a CCA learner from a class picking from a green bag folded papers on which were written the treatment condition which a student picked placed him/her class in that treatment group, which permits a child to develop certain instruments chosen. The treatment group, which was exposed to the development of Instructional resource for basic seven, was made up of 150 students. While the control group which was exposed to the Conventional method of instruction comprised of 150 students. Therefore, the research sample for which obtained was 300 CCA students. Educational policies and environmental conditions are the same in all the selected Schools. Sample random sample technique was used in drawing the sample.

5.6. Instrument for Data Collection

The instruments for data collection in this study are checklist, questionnaire and interview. Checklist on operation of activities involved in the production of musical instrument had 10 items and Available materials for production of musical instrument had 23 items. The response options for the checklist are Agree (A) and Not Agree (NA). Three experts did the face validation of the instrument. One in the field of measurement and evaluation, one in the field of Cultural and Creative Arts, one in the field of music education and from the curriculum studies all from the University of Nigeria, Nsukka. These resource persons were requested to vet the items for clarity of words, appropriateness to the class level and plausibility of the distracters. The validations made some useful comments, which helped the researchers to come up with the final draft of the instrument. To generate the data needed for establishing the reliability of the instrument, copies were administered to thirty (300) CCA students randomly sampled from five secondary schools in Anambra state. Data obtained their responses to the various items on the instrument were used in computing the reliability of the various sections, using Cronbach's-Alpha formula. Using this statistic, reliability indices of 84, .92. The overall index was .88.5. These showed that the instrument was highly reliable and appropriate. The use of Cronbach's Alpha statistics was considered appropriate because it is best used for determining the internal consistency of items (**Uzoagulu, 1998**) such as the one that was used for this study.

5.6. Methods of Data collection

The instrument used for the data collection in this study was the interview. The interview has been described by **Wiersma in Uzoagwu (1998)** as a situation in which the interviewer asked face to face questions that are pertinent to the research question of the study. The researchers interviewed the local producers on the processes involved in the production of African musical instruments such as bamboo wooden slit drums, bamboo flute, bamboo wooden clappers and wooden clappers. The researchers was also an active participant during the production of this musical instrument,(the wooden slit drum, African bamboo flute and bamboo wooden clappers and wooden clappers). The researchers after experimenting on replicating these instruments using local materials that were likely available to the environment of learners of Cultural and Creative Arts, she got feedback from the teachers and learners on the success and impact of the production process through questionnaires and interview method. For a successful interview to take place, the researchers have adopted the following measures;

- ✓ The questions had been structured and rehearsed before the interview
- ✓ There was a definite appointment for the interview at time and place or the interviewer.
- ✓ There was an established maintained report with the person being interviewed and this made the interviewer feel at ease and as a result, there was a conversation.
- ✓ There was provision for written records of the responses.

The researchers also employed five assistants who assisted in administering the instrument (questionnaire). The researchers trained the assistants on how to comport themselves as they visited the secondary schools assigned to them to administer the instrument. The research assistants were trained by the researchers in order to adequately administer and collect the questionnaire and return same. The researchers also observed the local producers during the processes involved in the production of the African musical instruments such as wooden slit drums, African bamboo flute and wooden clappers and bamboo wooden clappers and wooden clappers. The researchers were also

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active participants during the production of wooden slit drum, African bamboo flute, and wooden clappers. The researchers held a workshop with CCA teachers. Teachers were enlightened based on the information gotten from the local producers on how to carry out the construction process with their students using local materials that are available on the environment of Basic seven learners of Cultural and Creative Arts.

6. Data Analysis and Interpretation

Research Question 1: What are the various operation/activities involved in the production of bamboo flutes, bamboo slit drum, bamboo clapper and wooden clapper?

Table 1: Frequency (F) and Percentage (%) on the various operations/activities involved in the production of bamboo flutes, bamboo slit drum, bamboo clapper and wooden clapper

S/N	Items	F	%	Decision
1.	Searching for bamboo stem	274	91.3	A
2.	Selection of good piece of seasoned bamboo	237	79.0	A
3.	Cutting of bamboo stem into the desired sizes	239	79.7	A
4.	Shaping of the bamboo stem	205	68.3	A
5.	Smoothing of the bamboo stem	214	71.3	A
6.	Painting of the bamboo stem	213	71.0	A
7.	Brushing of the bamboo stem	191	63.7	A
8.	Designing of the bamboo stem	195	65.0	A
9.	Purification of bamboo stem	199	66.3	A
10.	Finishing touches of bamboo stem	243	81.0	A

Key: =F = Frequency; % = Percentage; N=Number of the Respondents; A =Agree; D = Disagree

Data in Table 1 on the various operation/activities involved in the production of bamboo flutes, bamboo slit drum, bamboo clapper and wooden clappers showed that items 1 to 10 had percentages of 91.3, 79.0, 79.7, 68.3, 71.3, 71.0, 63.7, 65.0, 66.3, and 81.0 respectively. This indicated that all the items in Table 1 had percentages above the cut of point of 50%. Therefore, the respondents agreed that searching for bamboo stem, selection of good piece of seasoned bamboo, cutting of bamboo stem into the desired sizes, shaping of the bamboo stem, smoothing of the bamboo stem, painting of the bamboo stem brushing of the bamboo stem designing of the bamboo stem purification of bamboo stem, and finishing touches of bamboo stem are operations/activities involved in the production of bamboo flutes, bamboo slit drum, bamboo clapper and wooden clapper.

Research Question 2: What are the available materials/tools for the production of bamboo flutes, bamboo slit drum, bamboo clappers and wooden clappers?

Table 2: Frequency (F) and Percentage (%) on the available materials/tools for production of bamboo flutes, bamboo slit drum, bamboo clapper and wooden clapper

S/N	Items	F	%	Decision
11.	Bamboo stem	279	93.0	A
12.	Hand saw	224	74.7	A
13.	Chisel	214	71.3	A
14.	Scraper	150	50.0	A
15.	Mallet	137	45.7	NA
16.	Hammer	179	59.7	A
17.	Cutlass	194	64.7	A
18.	Spatula	144	48.0	NA
19.	Modelling tools	186	62.0	A
20.	Sharpen knife	219	73.0	A
21.	Measuring tape	236	78.7	A
22.	Ruler	230	76.7	A
23.	Marker	229	76.3	A
24.	Sand paper	224	74.7	A
25.	Brush	210	70.0	A
26.	Cutting machine	191	63.7	A
27.	Sanding machine	162	54.0	A
28.	Bunsen burner	148	49.3	NA
29.	Oil paint	178	59.3	A
30.	Wood vanish	172	57.0	A
31.	Kindles	151	50.3	A
32.	Scraping tools	120	40.0	NA
33.	Drilling machines	91	30.3	NA

Key: =F = Frequency; % = Percentage; N=Number of the Respondents; A =Available; NA = Not Available

Table 2 showed percentage of items 11 to 33 on available materials/tools for production of bamboo flutes, bamboo slit drum, bamboo clapper and wooden clapper. Items 11, 12, 13,14, 16, 17, 19, 20, 21, 22, 23, 24, 25, 26, 27, 29, 30, and 31 had 93.3, 74.7, 71.3, 50, 59.7, 64.7, 62, 73, 78.7, 76.7, 76.3, 74.7, 70, 63.7, 54, 59.3, and 57percent respectively while items 15, 18, 28, 32 and 33 had 45.7, 48, 49.3, 40 and 30.3 percent respectively. Therefore items11, 12, 13,14, 16, 17, 19, 20, 21, 22, 23, 24, 25, 26, 27, 29, 30, and 31 are available materials/tools for production of bamboo flutes, bamboo slit drum, bamboo clapper and wooden clapper while items 15, 18, 28, 32 and 33 are not available

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materials/tools for production of bamboo flutes, bamboo slit drum, bamboo clapper and wooden clapper.

7. Discussions

From the results of this study, teachers and students agreed on the instructional materials. The findings of this study revealed that the students and teachers agreed on the following as the instructional materials that are necessary and provided in schools for the teaching of music. This may be as a result of having these materials in their environment. The raw materials for producing these musical instruments are readily available and can easily be sourced. The bamboo is a tropical tree and the areas of study belong to tropical research. The findings of the study are in agreement with the opinion of **Echezona (1981)** who stated that musical materials should be provided for a good music education programme. The above 4 (four) musical instruments are not beyond the reach of the schools as they are made available for school are in implementing (CCA) music education programme of schools.

Also, the findings show that that the materials/tools for the production of bamboo flutes, bamboo slit drums, clappers and wooden clappers are available. Production of instructional materials for music (CCA) at the secondary school level should be the type that would encourage and stimulate students' interest in music. At higher level, such instructional materials like bamboo slit drums, bamboo flutes, wooden clapper are necessary instructional materials in teaching music (CCA) in secondary schools unlike the music teachers who perceived that the musical tools are necessary for use in teaching the subject CCA at the secondary school. **Nwokenna (2006)** stated that music teachers are in a better position to determine which musical tools are necessary as instructional aids for the teaching of music in schools. This is because they have received enough training in CCA education. The result further showed that the students and teachers did not differ significantly in their opinion on the influence of materials provided for the teaching of music (CCA) in schools. The implication of the above is that both the students and CCA teachers know the best instructional materials that are needed in schools for better improvement of CCA education in secondary schools. The above observation corroborates the views of **Nwokenna (2006)** who stated that music instruments are adjunct in the teaching and learning of CCA in schools. When musical instruments are provided in schools for CCA (music) instruction, students participate in their studies. **Echezona (1981)** added that musical materials find their way into the secret places of the soul. That is why it is said that a musical instrument attracts students a lot and helps them to learn faster.

On the overall impression of the findings of the study on the instructional material are available for the use during music (CCA) teaching, yet opinions of some scholars like **Nzewi (2005)** and **Onyiuke (2006)** showed that the teaching and learning of CCA music in schools leaves such to be desired since according to them the schools lacked necessary instructional material in line with their view and contrary to the finding of the study by **Onwuekwe (1998)** more than ten (10) years ago implemented poor selection of teaching aids and inadequate instructional materials in the teaching of music (CCA) in schools. One is likely to rely on the findings of the study since students and music (CCA) teachers as major actors in CCA (music) education provided the information for the findings may be true considering that the number of schools offering the subjects is few.

8. Conclusions

In conclusion, the production of bamboo flutes, bamboo slit drum, bamboo clapper and wooden clappers provides suitable instructional resources in schools, and this will enhance the effective teaching of music (CCA) in secondary schools. It is also concluded that no one teaching method is suitable and best for the teaching music (CCA) but that teaching method that will convey the message to students, which will depend on nature of the topic, the qualifications, and experiences of the music teachers, be used. It is also concluded that the training and retraining of music students and teachers to masters the productions of instructional materials and practice of CCA education programme will greatly improve not only the present poor students' understanding and performance but also will improve the poor image of CCA education in secondary school among students'.

9. Educational Implications of the findings

The findings of this study have implications for planning, policy, solution, and provision of instructional materials to enhance music education programme and music education practice generally. Some of the implications are as follows:

- a) If the findings of this study are implemented, the CCA teachers could effectively improve their professional effectiveness thereby increasing their instructional effectiveness.
- b) Principals of Secondary Schools will immensely benefit from the findings of this study if implemented as the principals will be conversant with the challenges arising from the implementation of CCA education curriculum in secondary schools and the appropriate initiatives effectively resulting in greater output in performance of their work as related to CCA education programme.
- c) The study also showed that the development of instructional resources enhances and sustain students' interest in CCA (music) as seen in this study. The implication is that CCA teachers and students, administrators should make motivation a key component in learning. Not only is the case that motivation helps to learn, but it is also essential for learning. Motivation in aspect includes an understanding of ways in which the knowledge can be used. Unless students know " the reasons why ", they may not be very involved in using the knowledge that may be instilled in them even by the most severe and direct teaching.
- d) The ministry of education in Nigeria should organize seminars, workshops, and/or conferences for CCA on how to develop and use instructional resources in teaching CCA. Learning should be subjected to a series of construction and development exercises. The implication is to ensure better qualitative learning through a high-quality product.
- e) If the findings of this study are implemented the students who offer CCA in secondary Schools will greatly improve in the area of music and appreciation of music in their lives.
- f) If the findings of the study are implemented, it will help in the planning of the CCA education curriculum for the greater efficiency of the entire education system.
- g) When a lesson is contextually designed, the implication is that CCA students learn the isolated facts and theories in relation to what else students' know; learners thus see relationships that exist between the academic content and the real-life applications.
- h) Teaching and learning should be carried out in a rich learning environment. This is imperative as such will increase the knowledge horizon and offer alternative authoritative learning resources to the learner and teachers.

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- i) In this study, learning is conceived in this study as a social activity. It implies that CCA teachers should recognize the social aspects of learning and uses conversation, interaction, with others and the application of knowledge as an integral aspect of learning. Learning is not immediately, it takes time to learn. The implication of this to CCA teachers is that the main ideal in the lesson need to be revisited, try them out, over again. This is important because if one reflects on anything one has learnt, one discovers that it is the product of repeated exposure and thought.
- j) Principle of learning demands that a learner needs the knowledge to learn, it is not possible to accommodate new knowledge without having some structure developed from previous knowledge to build on. It implies that any effort to teach CCA (music) must be connected to the state of the learners' previous knowledge.

10. Recommendations

Based on the findings of the study, the following recommendations are proposed:

- a) Since the use of development of instructional resources such as bamboo flute, Bamboo slit-drum, bamboo clappers, and wooden clappers have been found to enhance the interest and quality of achievement in CCA (music), CCA (music) teachers should be encouraged to employ it more in the teaching of the subject. By so doing, the interest and achievement of students in CCA (music) could be improved.
- b) The Ministry of education in collaboration with the National Commission for Collages of Education and National Universities Commission should formulate policies on the training of CCA (music) teachers on how to be professionally improved without much pain on the music teachers.
- c) The fact that the CCA learners are highly interested in the development of instructional materials through the achievement score recorded, calls for the CCA teachers to acquaint themselves by learning how to develop/produce other instructional materials for the teaching of CCA, with a view to enhancing students' affective and cognitive outcomes of learning. This could be done through seminars, conferences and workshops organized by government and professional bodies like the Association of Nigerian Musicologist (ANM) and Curriculum Organization of Nigeria (CON).
- d) At Secondary School level, principals and other school authorities should in collaboration with PTA and College Board of Governors organize internal CCA teacher effectiveness training for CCA mainly to expose them to the theory, and principles of using materials around their environments to produce various instructional resources and viable teaching methods in other to improve students understanding and performance in CCA activities.
- e) Inadequate supply of human resources. Especially technical support systems make innovative practices difficult. These innovations like the development of instructional materials demand well-trained personnel and make training and retraining of CCA teachers.
- f) Every prototype material or content should be suggested to a series of tests. This will ensure that the final materials /content is compete in the designed attributes.
- g) Incentive laded in-service training programmes for all serving CCA teachers should be organized and implemented by the government, to impart knowledge of theories and practice

of CCA (music) education programme on the teachers for dynamic and improved teaching of CCA in schools.

- h) Provision of the fund, and appropriate facilities for CCA (music) education programme should be the responsibility of the government, Non – governmental organizations with many individuals, PTA and the community where the schools are located. This will ensure that schools should have a resounding music education on the development of instructional materials for the teaching of CCA for the students use.
- i) An advanced remuneration and welfare programmes for CCA teachers and students with outstanding performance should be evolved at the courtesy of government and NCCE, and the NUC.

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